

The Book Club of California
**Quarterly
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Elected to Membership

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Taylor & Taylor Traditions:

*Five Significant Books (and One Broadside) Printed in the
Later Years of Taylor & Taylor*

by Bruce N. Washbush

*Adapted from a talk given to the
Roxburghe Club of San Francisco, April 28, 1998*

AN AUDIENCE of bibliophiles meeting in San Francisco should need no introduction to the printing firm of Taylor & Taylor, although that firm, founded in 1896, was finally dissolved in 1960. Louise Farrow Barr writes in her comprehensive book *Presses of Northern California and Their Books 1900–1933*, “The firm of Taylor & Taylor was the first exponent of good printing in San Francisco, so far as that honor may be claimed retrospectively by any of the printing firms existing today” (1933).

The firm began with the establishment of the E. D. Taylor Co. in 1896 by Edward DeWitt Taylor. That company was combined with D. S. Stanley to form the Stanley-Taylor Co. in 1898. In 1901 Henry H. Taylor joined the firm, and in 1905 the two brothers bought out D. S. Stanley’s interest. In 1911 the company’s corporate name was changed to Taylor, Nash & Taylor, pursuant to a three-year contract with John Henry Nash. In 1912, Henry H. Taylor withdrew from active participation in the firm to attend Harvard Graduate School of Business Administration, taking courses in business administration as well as courses in typographic design under D. B. Updike. In 1915, John Henry Nash resigned his position, and the name was changed to Taylor & Taylor. After 1920, the brothers conducted business as a co-partnership.

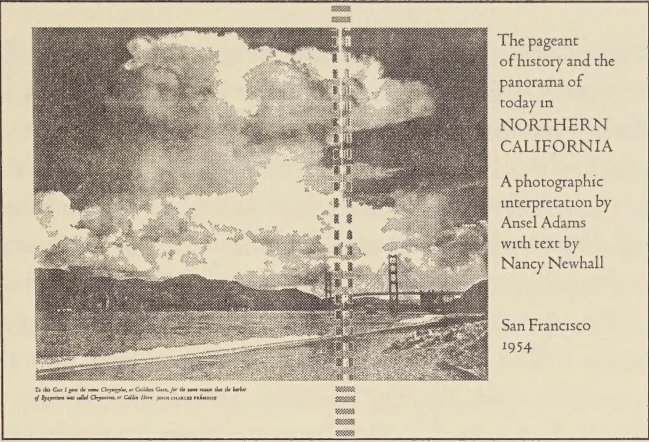
Edward DeWitt Taylor began his career in printing at age eleven with the acquisition of a hand-operated press and type. He wrote, edited, handset, and printed a neighborhood magazine with the assistance of his brothers, Henry and Phillips. The brothers were encouraged by their father, Edward Robeson Taylor, a man of astonishing accomplishment.

Edward Robeson Taylor had been a printer in Booneville, Missouri, and was driven West by the Civil War. He was a self-educated man and studied to become a doctor of medicine while working as a deckhand on a Sacramento River steamboat. He was secretary to California governor Henry Huntly Haight. Later he earned PhD and LLD degrees and was simultaneously the dean of Hastings College of the Law and a dean of Stanford Medical School. He was the reform mayor of San Francisco just after the earthquake and fire, and a founder of The Book Club of California and The Friends of France, among other societies. He was an early member of the Bohemian Club, a published poet and translator, a consummate scholar and the possessor of highly developed senses of humor, honor, and dignity.

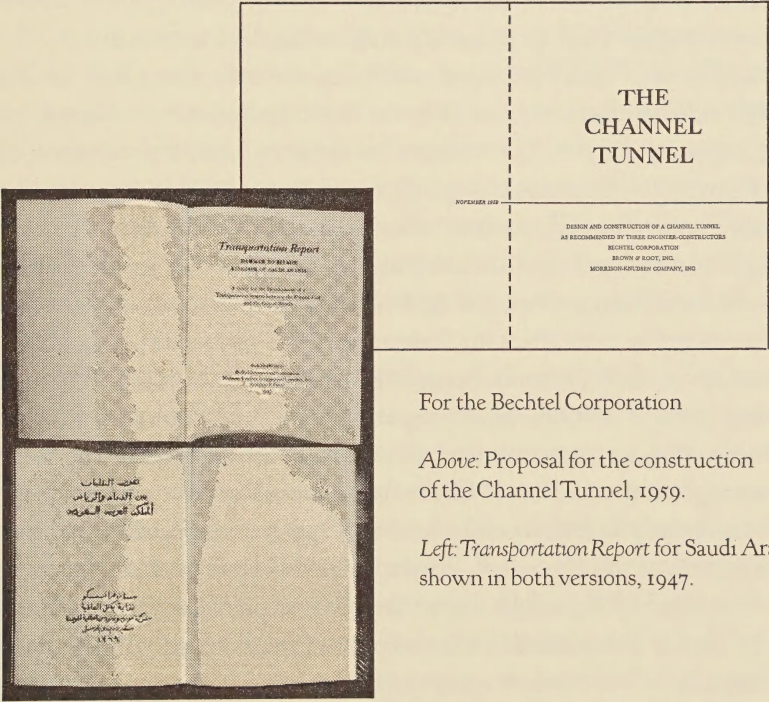
Both Taylors revered their father. To quote from James Elliott's Kemble Collection publication, *Taylor & Taylor, A Reminiscence*, "He raised them to be gentlemen, and gentlemen they were: the 'gentlemen printers' they were called by the advertising art and production departments around town, and the appellation was well deserved. The Taylors emulated their distinguished father as much as they could."

The Taylors' alliance with John Henry Nash was not a happy one. The first publication of The Book Club of California, Ernest Cowan's *A Bibliography of the History of California and the Pacific West, 1510-1906*, printed in 1914 by Taylor, Nash & Taylor, was expedited and designed by John Henry Nash in the post-William Morris Arts and Crafts Movement style shared with the Taylors and their friend Frederic Goudy. While Goudy retained that style throughout the rest of his career, Nash polished his style more towards highly decorated works recalling the earliest printers. The Taylors moved on to more refined designs as advocated by D. B. Updike. The Taylors differed from Nash in both typographic style and in their approach to business.

Jeff Craemer and I reprinted a small book, *T & T Imprint for the Winter MCMXVI & XVII* for a keepsake because it presented interesting typographical possibilities. It also expounded an almost-forgotten set of business ethics based upon earned customer-supplier loyalty and the expectations of gentlemen doing business with one another. Stylistically, this piece is in the earlier Taylor & Taylor manner, but was produced after Nash left the firm. Speaking of Nash, Elliott states: "To them, Nash was a Canadian with no background and



American Trust Company Centennial, 1954.



For the Bechtel Corporation

Above: Proposal for the construction of the Channel Tunnel, 1959.

Left: *Transportation Report* for Saudi Arabia shown in both versions, 1947.

little taste, but who was a good craftsman with type and brass rule. They considered him a super salesman preying on the 'vanities of the wealthy,' as Ned [Edward DeWitt] was fond of putting it."

Although each of the Taylor brothers managed and designed his own customers' work, their designs were remarkably similar, and neither brother took individual credit. Neither brother made layouts; it was "design by specification" and depended on interpretation by skilled compositors. Daniel Buckley, apprenticed before the turn of the century in a very traditional New England book publisher's plant, was Taylor & Taylor plant superintendent and exemplified the skilled and conscientious craftsman. The firm's proofreader, George Prescott Vance, was known for his scholarly skills and uncompromising craftsmanship.

Like their father, both Taylors were renaissance men. Both wrote poetry; both were skilled businessmen as well as charming and entertaining socialites. Edward DeWitt wrote short stories, was a talented photographer, and exhibited his etchings and oil paintings in the 1920s through the 1940s.

Henry Huntly Taylor's principal hobby was the Bohemian Club. He lived in the Club for twenty-seven years. He was Club Secretary, Grove Captain, and a strong supporter of the Club Library. He delighted in the production of the annual Grove Play books. Although Taylor & Taylor printed some of the earlier Grove Plays in the early 1900s, the series produced in the 1930s is handsome and typical of Taylor & Taylor's work during that period. It is said that Henry Taylor declined the presidency of the Bohemian Club because of the conflict of interest caused by that office's final selection of the Club's printer.

Oscar Lewis has been quoted as saying "...a classical simplicity of typographical design, which includes the most sparing use of ornamentation and, by concentrating attention upon the text, secures its effects entirely by the beauty of type arrangement.... Taylor & Taylor believe that good typography is that which can be employed in books intended for general circulation, and that the chief function of the expensive, privately printed book should be to set standards that can be adapted for use in the general publishing field where costs must be closely considered." (Albert Sperisen in *California Design 1915*, Peregrine Smith.)

The Taylor & Taylor type book was the only type book to achieve the honor of The American Institute of Graphic Arts annual Fifty Books of the Year

Award. Although it was introduced after his death, it was largely the work of Henry Taylor, working in close association with Daniel Buckley. At the time of its issuance, it was the only type book that gave some history of the types shown. It is a marvel of scholarship and craftsmanship. The Introduction is set in Kennerley, and, as noted in the text, Taylor & Taylor were the first printers to introduce that type on the West Coast. It is one of my favorites and was Fred Goudy's nineteenth design, the first to gain him national attention. Kennerley was handset in the production of Cowan's *Bibliography*, Book Club of California No. 1. The firm also had a complete run of Oxford. This was D. B. Updike's favorite and was used in his famous history of types.

Probably the most momentous event in the history of Taylor & Taylor was Henry Taylor's unexpected death in 1937. It was a dreadful event for many reasons. Henry was considered the healthy brother; Ned, the eldest, was always complaining about being cold, but lived to be ninety-one. Henry was convinced that he would outlive his brother by many years. He left his entire estate, one-half of the firm, to the daughter of his late brother, Phillips. His death occurred in the depths of the great depression and put the surviving brother in deep jeopardy. With the help of CPA Francis Farquhar (of Sierra Club fame), they put together a resolution of the estate that gave the niece some compensation and allowed Edward DeWitt to carry on the business. Edward never forgave his brother. The type book, which was largely Henry's work and was published after his death, does not even acknowledge the existence of Henry. Ed called it his "lifelong work."

James Welsh Elliott joined the firm in 1931. His background was in journalism and advertising, and he felt gratified to get the job. He was in some ways experienced in printing production, but his early duties were mostly in sales. Unlike his employers, he could construct a useful layout, and he had social contacts that helped the firm expand its commercial work. Because of his relative youth, energy, and regard for the standards of Taylor & Taylor, Elliott was responsible in part for the firm's survival after Henry's death. Although still lively and active, Edward DeWitt Taylor shifted more and more responsibility onto Elliott, Dan Buckley, the Superintendent, and Julia Lopez, estimator and accountant.


In 1946, as Edward Taylor spoke of retirement, James Elliott hired my father, Robert Williston Washbish, as art director of the firm. My father had previously

[illegible]

Design, presswork for Mackenzie & Harris, 1958.


THE VOYAGE OF THE
RACCOON
*A 'Secret' Journal of a Visit to Oregon,
California and Hawaii, 1818-1814*

Edited with Introduction and Notes by
JOHN A. HUSSEY
Drawings by Henry Rusk



THE BOOK CLUB OF CALIFORNIA
SAN FRANCISCO 1958

George Holmes
AND THE COLUMBIAN PRESS



By JACOB KADNER
*Clerk, Division of Geologic Arts
U. S. National Museum*

SAN FRANCISCO
THE BOOK CLUB OF CALIFORNIA
1910

For The Book Club of California

Above: George Clymer and the Columbian Press, 1950.

Left: The Voyage of the Racoon, 1958.

worked as senior art director for the firm of Foote, Cone, and Belding in Chicago and San Francisco, and for reasons still unknown to me, decided to make a career change. He was eminently qualified as a designer for the commercial publications work that Elliott wished to continue and expand.

He was also a hard worker with genuine respect for the traditions of the venerable firm. He entered the graphic arts field as an illustrator in the early 1920s but found work and an innate ability for the then-expanding field of graphic design. During the 1920s merchandising and printing production were changing rapidly. There was a real need for artists who understood the printing process and who could direct craftspeople in contemporary commercial art. Early in his career he designed and edited a magazine for the photoengraving industry; this reviewed outstanding commercial work. This exposure to the latest and the very best shaped his own taste and designs.

Edward DeWitt Taylor retired in 1946. Most of the plant was very old and obsolete, and it looked as if the firm might be liquidated. Elliott resisted; he knew that the business could continue because of the loyalty of the clientele. Some difficult financial arrangements, assisted by Farquhar, followed. The firm was restructured as a three-way partnership with Jim Elliott as president, Bob Washbush as vice president, and Dan Buckley retaining his position as superintendent. Almost immediately the firm was required to move because the lease expired and the property owner had other plans for the space. Fortunately, new and better quarters were found about three blocks away in the Philips-van Orden Building at 246 First Street.

The move and placement of the machinery went very well because of considerable planning. Tons of handset type and presses weighing in the tens of tons were moved without untoward incident. Extensive wiring and the construction of office space went quickly and well.

Taylor & Taylor retained a host of blue-ribbon clients despite modernization of the printing industry. Offering a design service built into the contract was a considerable advantage. Standard Oil Company, Bechtel Corporation, The American Trust Company, The Bank of California, PG&E, the California Redwood Association, Union Lumber Company, and others continued to have printing work done at Taylor & Taylor. It was a prosperous period and costs were only reviewed annually.

The real bread-and-butter work of Taylor & Taylor consisted of such things as the *Standard Oil Oiler*, a monthly employees' magazine printed in two colors, or the *Standard Oil Bulletins*, printed quarterly in the excruciatingly slow four-color process. Business reports printed in color on coated stock were the work that supported the company.

But Taylor & Taylor continued to print books. Commercial books (for want of a better term) were profitable. Taylor & Taylor printed at least one casebound book a year for the Bechtel Corporation. I will describe two of those. Often under a short deadline, the firm designed and printed handsome casebound "project books" such as *Marinship*, proposals for pipelines and refineries, and promotional books.

The firm also printed finely crafted books for The Book Club of California and local historical societies as well as company and family histories. These books seldom made money; Elliott felt that the company was fortunate if it broke even.

So we come to The Five Significant Books (and one Broadside). Each was significant to Taylor & Taylor and each was significant to local or world history.

The first book is *George Clymer and the Columbian Press* by Jacob Kainen, printed in 1950 in companion editions for The Book Club of California and The Typophiles of New York. Both books were produced in the small Typophile format and differ only in notations on the title pages, the colophons, and the shape of the spine; the Book Club version has a flat spine. The text of the book was hand set in Oxford, the elegant details and chapter heading decorations were drawn in scratchboard by Squire Knowles, and the illustrations taken from catalogues and periodicals were printed by the photogravure process by D. Murnick. Altogether, a *tour de force*. Their possession of a Columbian press was one of the reasons that Taylor & Taylor became involved in this project. Their Columbian is now in the Smithsonian. The similar Columbian now owned by Jeff Craemer of Marin County was not included in this book because Colonel Harris had not yet obtained it in England. The foolscap-size Columbian was purchased by a syndicate (including the partners in Taylor & Taylor) from a private owner in San Francisco and given to The Book Club of California.

The next book to be described was also published in two editions: English and Arabic text. It was produced in 1947 by Taylor & Taylor for the Bechtel International Corporation and the Arabian American Oil Company. By great

good fortune and some inspired sales work, Standard Oil Company of California had won the exploration contract and later the production contract for the exploitation of oil in Saudi Arabia. The Bechtel Corporation, a major worldwide construction company, was Standard of California's principal construction contractor.

When Ibn Saud was asked about the possibility of building a highway and railroad parallel to the projected pipeline, he asked, "What is a railroad?" The Bechtel Corporation acted speedily to prepare a detailed proposal, and *Transportation Report, Damman to Riyadh, Kingdom of Saudi Arabia* was the result. The editions are parallel, the English reading from left to right, the Arabic from right to left. As the story goes, one of the King's brothers-in-law, an Oxford scholar, was sent to assist in the translation. In flowing robes and with an ever-faithful bodyguard, Sheik Shakeeb Amawi sat in the library of Taylor & Taylor and translated the text as it was prepared by the Bechtel Corporation. The translation was written by the Sheik with a fountain pen, and, since Arabic type was then unavailable, reproduced by photo-offset. The entire Arabic production, including goatskin binding, was completed in ten days. Steven Bechtel and the King of Saudi Arabia were pleased and the construction contract was written.

Although this article is on "Five Significant Books," here I add a bonus, the Times New Roman Broadside. Besides being a fine piece of composition and presswork, this broadside gives an indication of the long and cordial relationship between Taylor & Taylor and Mackenzie & Harris. Taylor & Taylor did the presswork for an earlier broadside produced by Mackenzie & Harris: the showing of Centaur, designed by Bruce Rogers with text by Edwin Grabhorn. In 1957, Colonel Harris had acquired the mats for the full range of sizes of Times New Roman and accompanying italic with long descenders, suitable for book work. He turned over the entire project of a promotional broadside (except composition, of course) to Taylor & Taylor. The design took many months and was, like most of the non-commercial work, a collaboration between both partners, each contributing ideas, good taste, and refined style. I do believe the alphabet border was my father's idea, though. He produced a splendid, comprehensive layout showing the exact position for each letter in the border and block of type. I hope somebody saved that. It was a difficult press-run project, requiring two separate runs for the black.

Next we come to a major printing design and technical achievement. The American Trust Company wanted something very special to celebrate their centennial year in 1954. It is my recollection that Jimmy Campbell, the highly regarded production manager at McCann-Erickson advertising agency, suggested a photographic essay by the world-famous photographer Ansel Adams. He might also have suggested the employment of writer Nancy Newhall. Taylor & Taylor did special work for McCann-Erickson. No expense was spared for the American Trust book: double-sided Chromecoat paper, premium 150-line halftone engravings from the Walter Mann Company, meticulous composition in 16-point Centaur from Mackenzie & Harris, tinted spot varnish over the photos. The design of this book is all Robert W. Washbish. He related to me how, with Nancy Newhall seated to his left and Ansel Adams to his right, they worked out the design of each double-page spread.

Very few, maybe only one, of the letterpress printers left in America could have done justice to this project. Those of you knowledgeable on this subject know how much skill and just plain work it took to prepare such large halftones for presswork – not to mention with Ansel Adams looking over your shoulder. The Directors of the American Trust Company were pleased, and the book was later reprinted. It was never sold, only made available to the friends, officers, major stockholders and clients of the American Trust Company.

There may be something familiar in the format of this book. Perhaps it might remind one of the format adopted for a very successful and remunerative series of books produced by a certain environmental action group. No credit was ever given to Taylor & Taylor; that did not seem to bother my father, but my sense is that it did trouble Elliott.

Another book produced for the Bechtel Corporation was of international significance. This was the original proposal for the Channel Tunnel. This is the only book discussed here with which I had direct involvement.

One morning in 1959, I arrived for work at Taylor & Taylor and was informed of a project that had been underway for several weeks in secret. The Bechtel Corporation, with Brown & Root, Inc., and Morrison Knudsen, would soon make public their proposal for a tunnel under the English Channel. The book for that proposal had already been designed, artwork had been commissioned, and composition begun.

The composition was already under way at Mackenzie & Harris in Mono-type Baskerville. Following a standard practice for work of that kind (and annual reports and the like), the figures (numbers) were all set in zeros, to be replaced by hand at the last possible minute before presswork. Bob McMakin found it very impressive as he attended last-minute conferences to finish the text. "Better add a bit to that figure; make it a hundred and seventeen million instead of one hundred and eleven." And everyone would nod in agreement. The final design of three connected tunnels was shown in a fold-out, and this design was indeed adopted for the project. None of the American companies got to be involved in the actual tunnel construction, however; after ten years of political and financial bickering, construction was finally begun by French and English companies. The Channel Tunnel finally opened many years later, but only after the construction companies had rehired the Bechtel Corporation to arbitrate and re-engineer the companies' many differences. It was an interesting book, and, despite the speed required for its production, Taylor & Taylor rose to the occasion with a handsome and well-crafted piece.

The last book was produced for The Book Club of California in 1958: *The Voyage of the Racoon*, Number 99 in the Club's series. It was James Elliott's favorite Taylor & Taylor book –and mine. It was hand set in 14-point John Bell type as much as the available type permitted; the pages were made up and printed, the type distributed, and more pages set and printed until the job was done. Well worth the effort, it is a fine production; every element fits. The decorative drawings are fine, and the photogravure plates are splendid. Jim Elliott stated, "The dimensions of this narrow book were suggested by some of the nineteenth century naval logbooks where pages had to be tall enough to accommodate a 24-hour day, and narrow enough to fit into the captain's desk. The book was bound by Hans Shuberth in half-leather with handmade English marbled paper boards, lettered in gold on the spine."

So ends *The Five Significant Books*. Taylor & Taylor ended in 1962 with the dissolution of the firm, Elliott's retirement, and my father's going on to what were probably the two happiest years of his life, relieved of the burdens of business and allowed prestigious and aesthetic satisfactions as a graphic arts consulting designer for world-class major companies.

Most observers were amazed that Taylor & Taylor hung on for as long as it

did. Jim Elliott likened Taylor & Taylor's pressroom to "having a roundhouse full of steam locomotives in an age of diesels." The major turning point for the company came during the lithographer's strike in 1961 when the President of Standard Oil asked why printing was done by offset and does our company use that method? A company-wide reevaluation followed and the immense differential between printing from rotary offset and letterpress (1,600 sheets per hour) with its attendant costs of complex metal photoengraving and electrotypes became apparent

And my own connection with Taylor & Taylor? It was always assumed that someday I would join the firm. Eventually I did, and it was probably the most unhappy year of my life. The firm was obviously nearing its end, and I was surplus to its needs in any case. Jim Elliott relates in his *Reminiscence*, "In 1958, when Bob was 56 and I 54 years of age, we added a young hopeful to the office staff in the capacity of learner. Bruce Washbish had something of his father's creative spark in presentation technique but was incapable (at that time at least) of applying himself to the basic training and drudgery of the kind of work we were doing. He remained with us for one year at a rather decent salary, before his father and I decided to let him go on to bigger things. His next job was in the production department of the University of California Press. From there he joined a band of adventurers in Mexico, I think it was."

I will close with Jim Elliott's final paragraph from his *Reminiscence*. It is both eloquent and true.

"It took a phalanx of offset lithographers to cause our withdrawal from the graphic arts scene. About all I can say now is that we drove our machines to their limits of quality production, did our best as designers, craftsmen and people, and departed with dignity. Like sailing ship sailors, we served our time, some of us with satisfaction, for printings such as ours will not be seen again. The men, the machines, and even the printing materials, are gone."



This article was set in Frederic Goudy's *Kennerley Old Style*, a type that was used frequently by Taylor & Taylor. This digitized version was faithfully rendered by Richard W. Beatty.

An American Icon

by Alan Dietch

Long-time Club member and avid book-person Alan Dietch shares with us his 1934 interview of the poet Edwin Markham, published in the Franklin High School Courant. Mr. Dietch recalls that he was then news-editor of the weekly of his school in Rochester, New York. In those days, he tells us, he was known as the most ubiquitous young man in town; although he is now, like his long-ago subject, eighty-one, he still gets around.

In 1916, the Club published Markham's most famous poem as its second book; at that time, the poet lived on Stanyan Street in San Francisco. A glance at the entry for the Club's publication of "The Man with the Hoe" in The Hundredth Book provides some fascinating background on this fairly scarce publication, which apparently pleased Markham greatly. It was printed in an edition of two hundred copies by John Henry Nash and accompanied by a folder containing a photograph by Gabriel Moulin of the Millet painting which inspired the verses. Because the folder was larger than the book, it is even rarer. In the Club's library is a copy of the book, appreciatively inscribed by the poet to then-president W. R. K. Young.

POETRY COMPLETES THE INCOMPLETE DESIGNS OF NATURE, idleness and not work is dishonorable, every thinker should work, and every worker should think."

These opinions were expressed by Edwin Markham, dean of American poets and author of the famous "Man with the Hoe," in an interview at the Y.W.C.A., where he lectured recently. He is the author of four poems in *Magic Casements*.

Poet Markham's firm step and merry eyes belie his eighty-one years. His sense of humor and his fine clear voice are the amazement and delight of his listeners. His long white hair, frock coat, and flowing cravat are reminiscent of the Victorian era. But he is essentially modern and liberal in his views.

When questioned about his "Man with the Hoe," Dr. Markham replied that he had been inspired to write this epic after seeing Millet's painting of a brutal-

ized toiler. After writing the first stanza, he waited thirteen years to complete the poem, his duties as a school official having occupied his time. When published, the poem was a sensation.

He criticized the conditions that make "hoe-men" and stressed the need of a new social order in which "thinkers will work and workers will think."

He also believes that exercise should be useful and advocated plowing as a useful exercise. Having been brought up in the country, he is a firm advocate of country life and thinks that city folk should try it.

Dr. Markham's interest in poetry was aroused by a school teacher, Harry G. Hill, in whose memory he has written "The Enchanter." This teacher often read Tennyson and Byron to his pupils, and their works are still some of Markham's favorites.

When asked how he had written "Lincoln, the Man of the People," he answered, "This poem was written during a nation-wide competition for a poem

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to be read at the dedication of the Lincoln Memorial. I worked with the poem for three weeks but could not get satisfactory results. On the last day of the contest I stood up until two o'clock when the whole plan suddenly took shape in my mind, and in two hours the poem was completed. This poem was selected from the several hundred submitted and subsequently read at the dedication of the Memorial."

In his opinion, poets are both made and born, and natural ability plus good training combine to make a real poet.

This grand old man of American poetry closed the interview with this statement, "There is no humorous poetry."

Mr. Dietch also shares with us this anecdote: After the talk, he and some other students joined the poet for a friendly question-and-answer session, also at Rochester's Central Y.W.C.A. One student suggested that Dr. Markham be seated at the head of the table, to which the poet replied, "Wherever MacGregor sits is the head of the table, and I'll sit next to him." (For the uninitiated, Mr. Dietch explains that "MacGregor" was the then-current personification of Mr. Anonymous.)

Thank you, Alan, for these recollections.

~Review:

George Hamilton, *A Voyage Round the World in His Majesty's Frigate Pandora* (1793; re-printed Sydney: Hordern House, 1998, as Australian Maritime Series, No. 4), 204 pages.

900 copies hand bound in quarter cherry Scottish calf with marbled paper boards, Australian \$145 [or \$87 U.S., calculating the Australian dollar at 60 cents], plus postage and handling.

Fifty deluxe copies, bound in full cherry Scottish calf, numbered, cased, and signed by Peter Gesner, Curator of Maritime Archeology at the Queensland Museum, at A\$550 [U.S. \$330], plus postage and handling.

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In 1789, the crew of H.M.S. *Bounty*, Lieutenant William Bligh commanding, mutinied in the South Seas, casting adrift the captain and loyal sailors. Tahitian women, “ever willing to fill your arms with love,” were far more tempting than gathering breadfruit trees to feed West Indian slaves. The next year, the Admiralty dispatched, as Peter Gesner states in the introduction, a voyage of “revenge” and “retribution”: Captain Edward Edwards in the twenty-four-gun frigate *Pandora*. Edwards captured fourteen mutineers, all who had not disappeared into the vastness of the Pacific ocean before settling Pitcairn Island. Homeward bound to England, *Pandora* embraced too closely Australia’s Great Barrier Reef.

The travails of ship, crew, and prisoners have “languished in almost total obscurity,” declares maritime archeologist Gesner, author of extensive works on *Pandora*. The prime reason: The voyage produced only one enduring work of literature, Surgeon George Hamilton’s *Voyage in the Pandora*. It appeared in a small edition in isolated Northumberland, long in distance and remote in culture from London. London printer Francis Edwards reprinted this now very rare work in 1915—time has made that book almost antiquarian, and Australian William Torrens brought forth a commemorative fine press edition in 1990. Hordern House is the first to produce a facsimile, 165 pages in that large, readable eighteenth-century type. About every two years, the Maritime Series presents a facsimile of a rare, important, but little-known classic. The first, in 1991, sold out quickly; the second did likewise. A few of the third number, Alexander Dalrymple’s 1767 sailing directions for the South Pacific (which I reviewed in the *QN-L* Spring 1997) remain.

Who was Surgeon Hamilton? Only a few clues to his life remain. Hamilton had neither a wealthy family nor influential patrons; only competence and wit kept him employed. He got his sea legs in 1777 during the American Revolution, retired in 1794, after losing an arm in battle, and died two years later. What sort of man was he? That question may be answered more fully. Hamilton writes with deference to his betters—often masking shrewd judgments infused with keen observation and well-turned phrases. Portrayals of still-enticing Tahitian dancers and various shipboard activities are quite risqué, not the sort that would find

favor fifty years later under Queen Victoria. Shining through, even more than his delightful humor, is empathy with humanity.

Captain James Cook declared that the “ships most proper” for South Pacific scientific voyages were “North-country built ships” used in “the coal-trade.” Instead, for this mission, the Admiralty picked an eleven-year-old warship, crammed it with supplies and 160 men needed to work the guns, and gave it to a harsh, strict captain—who appears very little in Hamilton’s narrative. *Pandora* weighed anchor on November 7, 1790, heading to the Pacific by way of Cape Horn. Virtually all of the hastily gathered crew developed fevers from infected clothing and the stifling, close-packed ship. For the first time in British naval history, tea was aboard, leading Hamilton to praise the “unbounded liberality” of the Admiralty for the “good effects” tea with sugar had upon his patients. He adds, in support of its continued use, that “in America [read “backward, barbarous land”], seamen going long voyages, always make it an article in their agreement.”

On March 23, 1791, *Pandora* arrived at Tahiti, promptly arrested eight mutineers who voluntarily came aboard, and sent armed shore parties against the remaining six and their Tahitian allies. At night, one distinguished *Bounty*’s men from islanders by “feeling their toes,” cramped by having worn shoes! Captain Edwards confined the fourteen shackled gallows carrion in a small jail on the quarter-deck known as “Pandora’s Box.” Surgeon Hamilton makes a point by stating the prisoners had the “advantage of a free circulation of air,” unlike any brig, or the putrid living quarters below deck for crew and officers.

Hamilton maintained great empathy for the mutineers, men being returned to England to be ritually killed. They were not waterfront scum or skidrow bums. On Tahiti they had blossomed into men of social responsibility, far beyond their station in England. Industrious, some constructed a small, sea-going schooner, “decked, beautifully built, and the size of a Gravesend boat,” according to Hamilton. Individually, armorer Joseph Coleman distilled local sugarcane into rum, “but, dreading the effects of intoxication, both amongst themselves and the natives,” quickly destroyed his still. Six of the men so impressed the Tahitians that they married into noble families, where they became devoted husbands and fathers. When *Pandora* came to take them away, their kin talked of cutting the cables and driving the ship ashore. Furthermore, Hamilton actually

praises the lead mutineer! Admitting Fletcher Christian did “swerve from his duty to his king and country,” Hamilton provides him with “an amiable character, and respectable abilities.” These English talents could grow among islanders, the surgeon argues, that “a British Lion may blaze forth in the south.”

Hamilton recounts often-amusing nuances of early contact between men from industrializing England and stone-age Pacific islanders during the Grand Age of European Pacific Exploration (1760–1805). They stood face to face on a warship’s deck or a nearby sandy island and saw the world differently. Some things, Hamilton says, are “better felt than seen.” Living in the midst of bounty, Pacific islanders spurned the foods of the meddling English. Tahitians took to cattle as well as West Indians accepted breadfruit. All knew that milk grew on trees; white cow fluid was merely “urine.” Islanders refused to eat or sing “The Roast Beef of Old England”—and thus joined, as this eighteenth-century song says, “effeminate France.” Then, too, Hamilton became the blood-brother of a Tahitian chief, by reluctantly “cherishing his wife.” Undoubtedly with a stiff upper lip, Hamilton said,

“His Majesty’s service must be done,”

And he worried that chief about a piebald son!

After searching unsuccessfully for *Bounty*, *Pandora* headed homeward, leaving Surgeon Hamilton to reflect: “Happy would it have been for those people, had they never been visited by Europeans; for, to our shame be it spoken, disease and gunpowder is all the benefit they have ever received from us, in return for their hospitality and kindness.”

After darkness closed in on a winter’s day off the Australian coast, *Pandora* met destiny. To this armchair historian, Captain Edwards’s seamanship is questionable. Hamilton brushes off the attempt to survey a reef passage at dusk with the remark that “the great length of the voyage would not permit” the usual practice of laying to during the night in these “exceedingly dangerous” waters. At 7 p.m. on August 28, 1791, close by the Barrier Reef, *Pandora* hoisted aboard a boat and backed into an isolated coral head with such force that within fifteen minutes, nine feet of water had rushed into the hold.

The crew and three prisoners pumped “between life and death” on an “exceeding dark, stormy night.” The “broken water” and “very high surf” over the reef,

Hamilton claims, kept three of the four boats “a long distance off.” However, Captain Edwards evidently had not prepared to evacuate the crew or provision the boats. Only in the final moments did a boatswain’s mate release the prisoners—but all were in the ocean a half hour before the boats came up! Many harshly criticize Edwards for allowing four of fourteen prisoners to drown – twenty-nine percent, yet thirty-five of the crew, the same percentage, also died in the water.

Apart from happenstance items in the four boats, nothing was salvaged from the wreck except a cat, the upper portion of the main topgallant mast, and fifteen feet of copper lightning chain to be hammered into nails. Foraging for food, even using the carpenter’s leaky boots to store water, 102 castaways headed to Timor, 1,100 miles away. Their arrival was déjà vu for some. The Dutch governor, who had welcomed Captain Bligh after a 3,600-mile journey, now extended the hand of friendship to Captain Edwards, while Lieutenant Peter Haywood, who had received hospitality with *Bounty*’s crew, shared it with *Pandora*’s men.

Hamilton observed that their first refuge on August 29, 1791, was “a sandy key, four miles off.” In November 1977, this clue led to the intact wreck. *Pandora* sank upright and decayed in place, undisturbed by sea or man. Since then, archeologist Peter Gesner of the Queensland Museum, with an assist from the Australian National Maritime Museum and others, has excavated the ship, starting with the officers’ quarters and finishing with the crew’s forecastle. Surprisingly, many Pacific island war clubs and other artifacts have emerged well preserved. When *Pandora* sailed, inquisitive Europeans paid handsomely for “artificial curiosities.” To complete the circle, Surgeon Hamilton’s equipment also surfaced! (Shown on page 33). *Pandora* will be interpreted in 2000 at the Museum of Tropical Queensland in Townsville.

Surgeon Hamilton bridged two hundred years between his time and ours. While *Pandora* yields non-speaking things that tell tales only through Peter Gesner’s interpretation of their material culture, George Hamilton, who lived and worked on that cramped frigate, is the voice for 160 men.

ROBERT J. CHANDLER

~Gifts & Acquisitions

From Jack Walsdorf, member and famed collector of William Morris and Julian Symons, we have received for your library two books printed by the Yellow Barn Press of Council Bluffs, Iowa. *Julian Symons Remembered* consists of twenty-five contributions from collectors and friends, collected by Jack Walsdorf and Kathleen Symons. This uncommon tribute is very well printed by the Press in a Royal Octavo in an edition of 225 copies; ours is hand-numbered No. 32. The title page is graced by a wood engraving by Sandy Connors, and the tipped-in portrait of Symons is reproduced from the work of Rosemary Vamosi.

The second gift for our library was also sent by Neil Shaver, the printer and proprietor of the Yellow Barn Press; it is Hamlin Garland's *The Return of a Private*, from his 1891 collection, *Main-Travelled Roads*. Our copy is No. 71 of 150. This nicely printed small edition was designed by Neil Shaver and printed by him on a Vandercook Universal III. The printing of the wood engravings by Gaylord Schanilec in two colors is excellent.

Our sincere thanks to both Jack Walsdorf and Neil Shaver for these two fine examples of the design and printing of the Yellow Barn Press.



Our perennial giver of books, Betty Potter, has again presented to the Club three most unusual and not easily found volumes. *San Francisco: Past and Present* by Edward F. O'Day, 200 copies printed by the Grabhorns in 1935* under the imprint of The Adobe Press, with a foreword by Harry Leon Wilson. This slight thirty-four page book was printed for Charles R. Boden. The second, *Santa Francesca, Our Lady of the Golden Gate* by Laurence Butler Ridgely, inscribed by him to George D. Lyman, M.D., in 1938, was printed by the Grabhorns in 1935. This is a book of charming poems on various areas of San Francisco and environs. The last of these "goodies" is *Last Adventure: San Francisco in 1851*, translated from the original journal of Albert Benard de Russailh by Clarkson Crane (the Book Club's first secretary). Printed in an edition of 475 copies by the Grabhorn Press in 1931, this book has been re-bound in an untypical Grabhorn binding.

Thank you once again, Betty Potter.

* Curiously, because Edward O'Day's writings were always published by John Henry Nash.



Our regular contributor of miniature books, Msgr. Francis J. Weber, has sent us two more: *The Last Supper*, designed and printed at the Castle Press of Pasadena and issued as one of 400 copies, bound by Roswell Bookbinders of Phoenix, happily is illustrated with an Italian 800-lira postage stamp of Leonardo da Vinci's Last Supper. The publisher is Junípero Serra Press, 1998. The second miniature is *The Franciscan Crown Rosary and the City of Los Angeles* by Msgr. Francis J. Weber, designed and printed by Regis Graden at the Nut Quad Press, and bound by Mariana Blau in an edition of 500 copies published by the MarMichel Press, Los Angeles, 1998. Opposite the title page is a color facsimile of the 1781 official seal of the City of Los Angeles.

As a contrast, because of the length of its copy, Msgr. Weber has also sent us a soft-cover volume on *The Literary High Spots of Mission Hills, California: Reflections on the Library attached to the Archival Center, Archdiocese of Los Angeles*. Msgr. Weber's study, with detailed and usefully organized notes on the Library's collection, was published by the Saint Francis Historical Society, 1998.

Our gratitude to Msgr. Weber.

ALBERT SPERISEN

Our most recent offering from Cynthia Savage of Leicester comes with "joy & peace" and consists of eight charmingly illustrated poems, some witty, some poignant, but all well done and delightfully illustrated. One poem was printed for the second Toni Savage Memorial Concert, held on April 25 of this year. Thank you, Cynthia, for keeping up Toni's traditions—in your own special way.



The Club's library has recently received an anonymous donation of \$4000 to be used for the ongoing work of preservation and restoration. Director Margaret Johnson has put her years of professional experience as a book restorer to work for us in directing this project, and local artisans John DeMerritt, Dominic Riley, and Karen Zukor have already made protective boxes and completed other preservative and restorative measures. We are truly grateful to our unnamed benefactor for a gift that will keep this important work going.

For Club members who have never visited the library, it may be useful to state again that the collection focuses on printing and the book arts. We have examples of early printing to illustrate developments in the field, as well as books that show various types of illustration or binding. The Dard Hunter collection is noteworthy, and there are books from numerous small presses. The Club's 1997 Keepsake, *Twelve Treasures from the Library of The Book Club of California*, provides an introduction to a very special collection. Members may feel free to use the library during Club office hours; there is a card catalogue, and RLIN catalogs our holdings (see David C. Weber's article in *QN-L*, LXI, No. 2, Spring 1996, for information on using this online resource).

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~*Serendipity*

Musings by the Committee Chairman

BCC member Bonnie Hardwick is going back to the future—alas for us in the Bay Area. Hardwick retired September 1 from her position of Curator for Western Americana at The Bancroft Library—after producing a magnificent Gold Rush exhibit. “You discover what your real passion is when you find time for it no matter how busy you are,” she believes, and has departed for an eighteenth-century house in Santa Fe, New Mexico, her “spiritual center,” to plan her future. Expect to see invigorating and intriguing studies on the iconography of Southwest Santos. The Fall issue of *Bancroftiana* also profiles William P. Barlow, Jr., honored water-skier, gourmet chef, philatelist, and, above all, past president of The Book Club of California. Oh, yes, Barlow's collection of eighteenth-century English printer John Baskerville, his thirty thousand booksellers' catalogues encompassing four hundred years, and past presidency of the Bibliographical Society of America are celebrated worldwide.

“Our bill of fare,” Lillie Coit wrote on January 12, 1872, is “Eastern Oysters (Shrewsbury) on the half shell, soup Julienne, Salade d’Anchois, Terrapin, lamb chops, sauce tartare, chicken livers à la Lyonnaise, filet de volaille aux truffes, asparagus, roman punch, turkey, french lettuce, Ice Cream....” She added, in a diary that Deanna Paoli Gumina, who wrote the lively *The Italians of San Francisco*,

1850–1930 (1978), is editing for the San Francisco Historical Society's *Argonaut*, "Everyone came to dinner." Not surprisingly with such a menu, Lillie noted, "We had a bully time!" Do these viands make you hungry? You are in luck! For the Friends of The Bancroft Library [whose treasurer is the ubiquitous Bill Barlow], the Arion Press used Sumner Stone's Arepo typeface to produce *The Recipe Book of Lillie Hitchcock Coit* (1998). Free to the Friends (so join), it is \$20 to others through Book Passage in Corte Madera (1-800-999-7909).

At the same time, another Bancroft publication appeared, *Utah Pioneer Merchant: The Memoirs of Samuel H. Auerbach (1847–1920)*. It has the same superb designer as the QN-L for the past two years. Take a bow, Peter Koch! Edited by Judith Robinson, biographer of the Hearst family (1991) and Congressman Philip Burton (1994), Auerbach tells of being a Jew among Gentiles in LaPorte, and then a Gentile among Mormons in Salt Lake City, where he created the largest and most successful mercantile house in town.

Of note to all who enjoyed the late Al Shumate's contribution on skiing in the 1998 Keepsake, Auerbach gives the "dope" on lubricating dope. The ski bottom, he says, was "very smooth and a little hollowed out in the center" to receive the lubricant. Jack Fogarty was dopemaker for the Alturas Snow Club, and "decided which dope should be used for each race." Auerbach explained, "Different dope was required for different snow conditions," and ingredients included "oils, rosins, tallows and sperms [whale oil], tar of all kinds, beeswax, bear fat, deer tallow, snake oil, camphor, oil of cedar, [and] oil of turpentine," which allowed skiers to flash by "a mile in a minute." No wonder "formulas were guarded as rare treasures." For more detail on the early days of Salt Lake City, plunk down \$25 at The Bancroft Library.

Of course, if anyone wants the true dope on Western subjects, join the BCC! We were talking with Randy Reinstedt, "the acknowledged expert on the history, legends, and lore of the Monterey Peninsula," especially seafaring yarns, about his rollicking books on California history for fourth graders and others. A half-dozen of his "History & Happenings of California Series" have accompanying "Hands-On-History" teachers' activities books; all have animated illustrations and author's notes on sources. We discussed his *Tales and Treasures of the California Gold Rush*, wherein he mentions J. Asbury Marr's lost treasure. Of course,

Ray Wood sets the record straight in the “Agua Fria” folder of the current keepsake—no county moneys disappeared! The great Kurutz bibliography also intrigued him, so we helped him out of his predicament with a BCC application. The moral of the story is, if you have friends who wish to augment their knowledge, sponsor them for The Book Club of California! Randall A. Reinstedt is a great story-teller. His soft cover editions range from \$8 to \$11; hardcover, \$12 to \$15; and the study guides, \$8 to \$9. Order these lively books from Ghost Town Publications, P.O. Drawer 5998, Carmel, CA 93921 (408/373-2885). Enjoy!

We know that all of you did enjoy this Gold Rush Camps keepsake. As we edited it, we are using the Imperial We in that declaration. Patrick Reagh did the admirable press work, while these words appear in his first *QN-L*. More, and better, is yet to come! Reagh is currently designing and printing a lengthy and professional bibliography with more than 1,400 entries for Dawson’s Book Shop: Collector Mus White’s pioneer *From the Mundane to the Magical: Photographically Illustrated Children’s Books, 1854–1945 And Beyond*. Projected at 320 large pages, 8.5 by 11, with 50 illustrations, it will be out by early 1999. Snap it up! Photography is hot. Gary Kurutz’s *California Books Illustrated with Original Photographs, 1856–1890*—a mere pamphlet produced by that same energetic Los Angeles bookseller—went out of print within a few weeks; we recently paid double the issue price for one.

John Boessenecker, historian and former policeman, who also moonlights (during the daytime) as an attorney, drew on these three talents to produce *Lawman: The Life and Times of Harry Morse, 1835–1912* (Norman: University of Oklahoma Press, 1998). For those who have enjoyed Joseph Henry Jackson’s classic 1949 *Bad Company*, which graphically told of incidents in Morse’s fifty-year career, and Boessenecker’s engaging *Badge and Buckshot: Lawlessness in Old California* (1988), this biography of “the man-catcher” of California is a must. Boessenecker has truly told a story never before told, as he sought out relatives, collectors, and paper-dealers to create a Morse archive and allow the great Alameda sheriff and San Francisco detective to speak. *Lawman* is yours for \$29.95.

White collar crimes net more—if one happens to be committed. For a real “who-don-it,” see the 1873 court battle between brothers-in-law Juan Forster, Pío Pico, and Andrés Pico over a mere 133,000 acres, or five percent of San Diego County. Paul Bryan Gray’s detective work reveals unexpected twists in his lively *Forster*

vs. Pico: *The Struggle for the Rancho Santa Margarita*. Buy it for \$29.50 from the Arthur H. Clark Company of Spokane, Washington.

As a ski-bunny friend of ours went down a bunny slope with her two lop-ears in a backpack, that is Bunny to the power of 4, or a lot of Hare—but still not as powerful as a certain time-obsessed White Rabbit. We have heretofore neglected to observe the centenary of the death of Charles Lutwidge Dodgson, pre-eminent Victorian children's photographer and author of some 200 books and pamphlets on mathematics and logic. Now, before a vorpal blade goes snickersnack, we should note that as "Lewis Carroll," in 1865, Dodgson made the world more joyful with *Alice's Adventurers in Wonderland*.

Biblio continues to publish on California interests. The August issue profiled novelist Nicholson Baker, terror of the San Francisco Main Library, while in September came a loving tribute to that librarian's librarian, Lawrence Clark Powell. When we lived in Southern California, we longed for those issues of *Westways* which had a Powell piece, while *California Classics* (1971) has an honored place in our library. October carries Leah Brumer's warm description of Leroy Wilsted and Christine Taylor, Oakland typographers and book designers. Ernest Born, University of California Press master, taught Taylor a love of typography, and over the past sixteen years, this husband-and-wife team has produced 1,500 books and catalogues—"beautiful objects that have life and that last," in Taylor's words. For those who wish a sample of their excellence, the Book Club's *William Morris and Charles Gere: The House of the Wolfings*, by Stanford professor and BCC Director Peter Stansky, will appear shortly.

We cannot leave the University of California Press just yet. The BCC has dozens of devoted cartography collectors, but before there can be route maps, there must be roads. Just out is Thomas Frederick Howard's *Sierra Crossing: First Roads to California*. To scale the ramparts of the Golden State's eastern border, this historical geographer intermixes terrain and technology to destroy the folklore that animals led Indians, who led covered wagons, who led stagecoaches, who led railroads, who led interstate highways. Find out what really happened—for only \$28.

A standing booksellers' joke concerns authors so anxious to sign their books that the unsigned ones are worth more. Now this witticism has at last come true

with novelist and essayist Norman Mailer's *The Time of Our Time*. Mailer autographed the press run of 25,000! This anthology covering a half century of his writing—but emphasizing the years 1982 to 1998, weighs in at 1,275 pages, but is, at most, only ten percent of what Mailer has written. For those with a large gap on their book shelves, Random House will accept \$39.50 for it. We are continually amazed at how some authors keep writing, and writing, and writing—even after death. In July 1999, Ernest Hemingway will come out with *True at First Light*, a novel based on his last safari to Africa in 1953. Son Patrick, who was with Papa in Africa, will do the final editing for Hemingway's longtime publisher, Scribners.

On August 12, we made a deadening and depressing visit to One Market Street for an auction preview at the deserted Southern Pacific Railroad headquarters. The mighty Octopus of Frank Norris was reduced to a few crumbled pieces of cuttlebone. [Our esteemed editor laments that the learned (?) chairman of the QN-L Committee does not know the difference between octopus and squid]. Continuing bottom-fishing, the legendary, 108-year-old Spenger's Fish Grotto in Berkeley is scheduled to close September 30. No longer will the two bronze warriors stand guard out front. Those knights, along with six others, reported for duty in 1874 at Joseph C. Duncan's magnificent safe-deposit vaults, with their 4,600 boxes, at the southeast corner of California and Montgomery. They are the only survivors of that building.

Joseph C. Duncan, as described by Adela Spindler Roatcap in *The Argonaut*, Summer 1995, was a merchant, printer, banker, and Renaissance confidence man. Inspired by our printer-librarian Albert Sperisen, a pair of Book Club productions examine the youngest two of Duncan's four artistic children, Raymond, an ancient Greek, and Isadora, dancer extraordinary.

In 1991, Adela Roatcap focused on *Raymond Duncan: Printer, Expatriate, Eccentric Artist*. At the turn of the century, Raymond settled in Paris, journeyed to Greece, and became a throwback to the Age of Pericles. Though dressed in a hand-woven white tunic and sandals, Raymond (1874–1966) did adopt the invention of moveable type, and used his press to good advantage. Roatcap finds Raymond “an expatriate California flower child devoted to handicrafts and plain, if somewhat confused, thinking,” to be a 1960s “hippie” a half-century too early. Still in print for only \$50.

Fast-forward to the late 1970s. Raymond's granddaughter is closing down the Museum of the Four Duncans in Paris, where Raymond had his press and Akademie. To author Cynthia Splatt's delight, she found an unnoticed cache of letters from Gordon Craig (1872–1966) to Isadora Duncan (1877–1927) covering the years from 1904 to 1913. Craig, son of famed English actress Ellen Terry, became known in British theater as actor, producer, woodblock artist, scene designer, publisher, and innovator. Splatt ignores the story of their love to produce a "study of Isadora Duncan and Gordon Craig as artists of the theatre." Craig's even more famous theatrical son, Edward, remarked to Splatt that the two lovers were "a couple of youngsters thinking they could make something out of each other." The first publication of these letters in *Isadora Duncan & Gordon Craig: The Prose & Poetry of Action* (1988) makes the case. Printed by the now-retired W. Thomas Taylor of Austin, Texas, it is a bargain at \$95.

As we close this screed on September 30, we note a two-page San Francisco Examiner article focused on *At Home with Books: How Booklovers Live with and Care for Their Libraries* by Estelle Ellis, Caroline Seebohm and Christopher Simon Sykes (1995) \$50, wherein Ellen Anderson, of Anderson Harrison Fine Books, remarks, "Books are one of the best things you can design with." To be fashionable, BUY BOOKS! (Especially Book Club of California publications).

ROBERT CHANDLER

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Jack W. Stauffacher writes from his Greenwood Press that some years ago a documentary film by James D. Hammond (1907–1991), titled *The Grabhorn Legacy*, was produced but never completed. He has tried in vain to find out what became of the film, a rough cut of which he saw in 1980. He has recently come across an outline of the film and believes that this valuable picture of Bay Area printing history should be found and, if possible, completed. Anyone who can help with information about *The Grabhorn Legacy* should call Jack W. Stauffacher at (415) 989-5169.

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A series of free seminars on the literary history of San Diego will take place this fall and next spring, from one to four on Saturday afternoons, and all featuring papers from notable scholars in the fields:

~ November 21, 1998, the Spanish/Mission Period, 1535 to 1821, in the California Room of the Mission San Diego d'Acalá;

~ December 12, 1998, Mexican Rancho Period, 1820 to 1846, at Rancho Santa Maria de Los Peñasquitos;

~ January 9, 1999, American Empire, 1846 to 1900, San Diego Chinese Historical Museum, the Asian Pacific Historic District;

~ February 9, 1999, The Golden Era, 1900-1929, Winn Room, Coronado Public Library;

~ March 13, 1999, The Modernist Era, 1930 to the Present. The Athenaeum, La Jolla.

For more information on these events, contact Charles Best, telephone (619) 223-3418 or 234-5380; fax (619) 224-0785; www.tbi.acusd.edu/calafia.



We were guilty of a wild misspelling in Richard H. Dillon's review of Bernard L. Fontana's *Trailing the Holy Cross* and *Before Rebellion* (Summer 1998): The Papagos are the Tohono O'odham, "Tohono" for "desert" and "O'odham" for "people." Apologies. We are also glad to learn that Dr. Fontana has edited an account of the 1966 finding of Father Kino's bones in Magdalena, Sonora, from an account by Jorge Olvera H., a Mexican archaeologist who took part in the "frantic campaign." This will appear in an edition of 400 copies from the Southwestern Mission Research Center and sounds like a book to watch for.



The Book Club of California welcomes all members to visit the Club each Monday evening (except holidays) from 5:00 p.m. to 7:00 p.m. This is a perfect time to view the current exhibit, meet fellow members, and engage in book-related conversation.

ELECTED TO MEMBERSHIP

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